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ABSTRACT

This document outlines what beginning classroom teachers and arts education specialists should know and be able to do to teach the arts effectively. The volume serves as a guide for individual states, professional organizations, and teacher education programs as they develop and refine their standards and practices. The Interstate New Teacher Assessment and Support Consortium (INTASC) Arts Education Standards Committee worked from the premise that arts are a critical element of a student's general education. Through the arts, students learn alternative ways of knowing and communicating. Additionally, arts education offers a powerful means of developing abilities that are essential to learning in all the other disciplines This document is organized according to INTASC's 10 core teacher principles: (1) understanding the central concepts, tools of inquiry, and structures of the discipline(s) and creating meaningful learning experiences; (2) understanding how children learn and develop, and providing learning opportunities that support that development; (3) understanding how students differ in their approaches to learning and creating instructional opportunities adapted to diverse learners; (4) understanding and using a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills; (5) using an understanding of individual and group motivation and behavior to create a learning environment that encourages social interaction, active engagement in learning, and self motivation; (6) using knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom; (7) planning instruction based upon knowledge of subject matter, students, the community, and curriculum goals; (8) understanding and using formal and informal assessments strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner; (9) teaching as a reflective practitioner, continually evaluating the effects of choices and actions on

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others, and actively seeking opportunities to grow professionally; and (10) fostering relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being. (BT)

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Model Standards for Licensing Classroom Teachers and Specialists in the Arts: A Resource for State Dialogue

June 2002

SO 034 426

Developed by
Interstate New Teacher Assessment and Support Consortium
INTASC Arts Education Committee

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June 2002

Dear Colleague:

In the fall of 1992, the Interstate New Teacher Assessment and Support Consortium (INTASC), a program of the Council of Chief State School Officers, released model standards for licensing new teachers. Drafted by representatives of the teaching profession, these standards represent a common core of teaching knowledge and skills that will help all students acquire an education appropriate for the 21st century. The standards were developed to be compatible with the advanced certification standards of the National Board for Professional Teaching Standards. This effort took another step toward creating a coherent approach to educating and licensing teachers based upon shared views among the states and within the profession of what constitutes professional teaching.

INTASC recognized that while core principles are essential to establish a common vision of teaching, principles take on life only when they are applied to teaching in a particular context. INTASC undertook the next step of developing subject matter standards for each discipline and for two student populations, elementary education and special education.

The arts education standards were developed by a drafting committee of classroom teachers, arts specialists, teacher educators, and principals from across the country. The committee's central task was to clarify how the common core of teacher knowledge and skills play out for both classroom teachers and arts specialists in the context of teaching the arts. Members of the arts education drafting committee are listed at the end of the document. INTASC acknowledges with gratitude the hard work of each of the individuals who worked so tirelessly to meet this charge.

This draft is being widely circulated to members of the public. During the next 10 months, the standards will be reviewed extensively by individuals and state focus groups representing various educational stakeholders. At the close of the comment period, feedback from the focus groups and from returned individual questionnaires will be reviewed by INTASC to determine needed revisions. We encourage you to add your voice to the dialogue and invite you to make your comments in any way you like, including on the document itself.

It is our hope that the arts education standards will continue the dialogue occasioned by the INTASC core standards; that members of the public and the profession alike will critically examine what a beginning teacher must know and do to teach the arts effectively; will thoughtfully consider how teacher policy should change to support the vision articulated by these standards; and will creatively explore how K-12 schools and teacher preparation programs can be restructured to advance this vision.

We thank you in advance for taking the time to review our work. It is only with public consensus and a shared vision of education that we can be successful and that our children can be assured of the education they will need to carry out the responsibilities of the future.

Sincerely,

M. Jean Miller,
Director, INTASC

Acknowledgements

INTASC would like foremost to acknowledge and express our deep appreciation to the funders who made this project possible. They include the Getty Education Institute for the Arts, the Music Educators National Conference, and the National Art Education Association. Their commitment to arts education and their willingness to invest in work such as this helps us all move the field of arts education forward. We would like to offer a special thanks to all the INTASC Arts Education Committee members who enthusiastically volunteered their time and energy to the challenging task of describing effective teaching of the arts across the four arts disciplines of dance, music, theatre and visual arts. INTASC depends upon the support and input from the education profession as represented by our committee members to effectively pursue our mission of representing and guiding state education policy. Finally, INTASC would like to acknowledge and thank the various arts and education associations who worked with us by nominating committee members and expert readers and helping us spread the word about these standards. These organizations include:

- Alliance for Curriculum Reform (ACR)
- American Alliance for Theatre and Education (AATE)
- Arts Education Partnership (AEP)
- Educational Theatre Association (ETA)
- Getty Education Institute for the Arts
- Music Educators National Conference (MENC)
- National Art Education Association (NAEA)
- National Association of Elementary School Principals (NAESP)
- National Association of Secondary School Principals (NASSP)
- National Board for Professional Teaching Standards (NBPTS)
- National Dance Association (NDA)
- National Dance Education Organization (NDEO)

IN MEMORIUM

RUSS CHAPMAN

January 21, 1948 – October 8, 2001
Member, INTASC Arts Education Standards Drafting Committee

This document is dedicated to Russ' memory and in recognition of his passion for and lifelong work on behalf of the arts in education.

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Introduction

This document outlines what each beginning classroom teacher and each arts specialist should know and be able to do in order to teach the arts effectively. It is designed to serve as a guide for states, professional organizations, and teacher education programs as they develop and refine their standards and practices. The INTASC Arts Education Standards Committee began its work from the premise that the arts are a critical element of each student's general education. Through the arts, students learn alternative ways of knowing and communicating. In addition, arts education offers a powerful means of developing abilities that are essential to learning in all the other disciplines.

Study of the arts expands students' ability to see the world and their place in it. It exposes them to a broad range of ideas and perspectives and gives them a variety of strategies and tools for expressing their own ideas. Through the arts students learn how to be creative, including how to think flexibly and how to approach things from various points of view. They learn not only creative skills (how to generate ideas or themes and express them) but also analytical skills (how to interpret and respond to a variety of works of art) in ways that encourage self-exploration and personal expression. Through interdisciplinary instruction, in which the arts are connected to each other and to other subject areas, students learn how to see and make meaningful connections across the curriculum and across their everyday world.

The arts tell the story of human experience. They are expressions of ideas, values and feelings, and offer a unique way to communicate personal and shared experiences within a cultural and historical context. Through sound, movement, and color, they offer a means for expressing that which cannot be put into words. Because of this ability to communicate in a universal language, the arts have the power to create a dialog among diverse peoples, cultures and world views. They promote understanding, tolerance, and solidarity by encouraging us to transcend the everyday, to see the larger world and its connections on a human level, to see something larger than ourselves. In this way, the arts help build community and interrelationships.

The arts also have the ability to heal the mind and spirit. We turn to the arts in times of trouble, when we struggle to find meaning in seemingly senseless acts, when we feel a need to express our deepest feelings. The arts become a means for us to understand and express our personal truth and to share that truth with others.

Defining the Arts

The arts in this document are defined as dance, music, theatre and the visual arts. This is consistent with the definition of the arts used by the *National Standards for Arts Education* (1994) and the National Assessment of Educational Progress' (NAEP) *1997 Arts Assessment Framework*. Included within these four arts disciplines are areas, such as architecture, industrial design, graphic design, and the media arts (film, television, multimedia). The INTASC Arts Education Committee recognized that technology has played and continues to play an increasingly larger role in the arts as it does in everyday life. Technology is impacting all of the arts disciplines, including

how the arts are taught and learned. In some cases, technology is resulting in new art forms. The Committee thought it important that beginning teachers of the arts acknowledge and embrace new and emerging technologies not only because of their impact on the arts but also because of their greater presence in students' lives today.

K-12 Arts Teaching Today

During its deliberations, the INTASC Arts Education Committee kept in mind the context in which the arts are taught today. The arts have been recognized by federal legislation as a core subject that is fundamentally important to education and that should be an integral part of elementary and secondary school curricula. Today, according to recent data,* the percent of public elementary schools offering specific arts instruction in music is 94%, visual arts 87%, drama/theatre 19%, and dance 20%. The percent of public secondary schools offering arts instruction in music is 90%, visual arts 93%, drama/theatre 48%, and dance 14%.

In public elementary schools, the arts are generally taught as part of the regular curriculum and are provided by either arts specialists or classroom teachers or a combination of both. In public secondary schools, arts education is typically provided through elective courses that are taught by arts specialists, although some secondary schools may have generalists who teach the arts.

Exactly who teaches the arts in our schools varies by arts discipline and by school district. The U.S. Department of Education's June 2002 report on arts education in the public schools gives us the most recent data.* In music, 72% of elementary schools report that they employ full-time specialists, 20% hire part-time specialists, and 11% rely on the classroom teacher to teach music.[1] In visual arts, 55% of elementary schools employ full-time specialists, 18% employ part-time specialists, and 26% rely on classroom teachers.

In drama/theatre, most elementary schools incorporate drama/theatre into the language arts curriculum (30%) or into other unspecified areas of the curriculum (43%). Of the 19% of elementary schools that offer specific instruction in drama/theatre, 16% employ full-time specialists, 9% part-time specialists, and 62% rely on classroom teachers. In dance, most elementary schools either incorporate dance into their physical education programs (48%), teach it as part of the music curriculum (48%) or integrate it into other unspecified areas of the curriculum (28%). Of the 20% of elementary schools that offer specific instruction in dance, 24% employ full-time specialists, 14% part-time specialists, and 41% rely on classroom teachers.

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*U.S. Department of Education, National Center for Education Statistics (2002). *Arts education in public elementary and secondary schools, 1999-2000.* NCES 2002-131, by Nancy Carey, Brian Kleiner, Rebecca Porch, and Elizabeth Farris. Project Officer: Shelley Burns. Washington, DC: U.S. Department of Education.

[1]Percentages sum to more than 100 because respondents could select more than one category. Figures for schools who relied on artists-in-residence, other faculty members, or others to teach the arts are not reported here.

In public secondary schools, arts specialists overwhelmingly teach the arts. The percentage of secondary schools reporting having one or more full-time arts teachers on staff are 91% in music, 95% in visual arts, 84% in drama/theatre, and 77% in dance.

The data indicate that at the elementary level a significant number of classroom teachers are teaching the arts. As noted in the National Assessment of Educational Progress' (NAEP) *1997 Arts Education Assessment Framework*, a major issue has been how to balance "what is" in U.S. arts education with "what ought to be" (p. iii). While the Committee's goal is for each student to have top quality instruction in the arts, we realize it is not possible for every small school district to have a specialist in each of the four arts disciplines in every school. A starting point for addressing the "what is" in those cases where specialists are not available is to ask that all classroom teachers have a basic foundation of knowledge and skill in all four arts disciplines. They will then be better prepared to teach basic elements of the arts and to integrate this knowledge and skill into their instruction of the general curriculum.

Foundational Knowledge in the Arts

These standards describe the knowledge and skills that all beginning teachers, both classroom teachers and arts specialists, should have in the four arts disciplines of dance, music, theatre, and visual arts. "Classroom teacher" in this document refers to a teacher who teaches some or all subjects to students at a particular grade level and who does not have specialized training in the arts (i.e. a major in the art form). In most cases, "classroom teacher" refers to an elementary (or middle) school teacher because most arts courses at the secondary level are taught by specialists.

The Committee was sensitive to the fact that requiring a breadth and depth of knowledge of all four arts disciplines could be considerable, especially for elementary teachers who must be prepared in the entire general curriculum. The Committee believes it is essential that classroom teachers have a *basic foundation* in all four arts disciplines, which will enable them to see and identify ways in which all the arts are similar and different and how concepts from one arts discipline relate to the other arts disciplines. Arts specialists should have this same basic foundation in all four arts disciplines so they are able, like the classroom teacher, to help students see connections across the arts disciplines. For instance, a dance specialist should be able to draw parallels between the concept of movement or shape in dance and movement or shape in the visual arts. In addition to this basic foundation in all four arts disciplines, the arts specialist should have a thorough grounding in one arts discipline.

Collaboration Among Classroom Teachers and Arts Specialists

The INTASC Arts Education Committee endorses a collaborative framework for the teaching of the arts, one in which classroom teachers and arts specialists work together and build on their respective strengths to provide quality instruction in the arts. These standards suggest a model in which classroom teachers and arts specialists possess common basic foundational arts knowledge and skills, as noted above, but who also have differing areas of expertise that they bring to the collaboration.

The classroom teacher brings broad knowledge across a variety of subject areas and knows how they together make up the general curriculum. The specialist brings broad and deep knowledge of his or her specific arts discipline, including specialized instructional strategies, assessments, resources, and materials. The specialist can help the classroom teacher design specific arts lessons and incorporate the arts into the teaching of the general curriculum. The classroom teacher can help the specialist relate arts lessons to what is being taught in other subject areas. This reciprocal and collaborative relationship leads to a rich and integrated learning experience for students, and enables them to make connections to the arts across the curriculum and in their everyday world.

Classroom teachers and arts specialists bring to this collaboration an understanding that a meaningful arts program requires planned sequential instruction that consists of a series of purposeful and structured arts learning experiences. They understand that arts instruction is not isolated arts activities undertaken at holiday time but instructional experiences that are connected to arts-specific learning goals. Arts specialists collaborate with classroom teachers to design these kinds of quality arts experiences. At the same time, however, classroom teachers and arts specialists do not miss chances to teach the arts or other subjects when learning opportunities arise. They take advantage of the chance to help students see connections across the curriculum. For instance, the theatre specialist may take a moment to explain the physics principles involved as students design stage lighting for a production or the music specialist may point out the mathematical structure of a musical piece being studied. Similarly, the classroom teacher may talk about the concepts of rhythm or tempo when teaching students a poem in language arts class. Working together, the classroom teacher and the arts specialist can provide students with an arts education that has both depth and breadth.

INTASC recognizes the important role of school leaders in fostering an environment that supports teacher collaboration and the successful implementation of standards such as these. For this reason, INTASC partnered with the Interstate School Leader Licensure Consortium (ISLLC) on this project and included principals on the Arts Education Committee. Committee members understood that an effective comprehensive arts education program, like other subject areas, requires a commitment of time, effort, and resources by school leaders.

Organization of this Document

In drafting these standards, the INTASC Arts Education Committee relied heavily on the quality thinking and hard work that had already been done in the area of arts standards. Two indispensable resources were the *National Standards for Arts Education (1994),* which outlines what all K-12 students should know and be able to do across the four arts disciplines of dance, music, theatre, and visual arts, and the National Assessment of Educational Progress' *1997 Arts Assessment Framework (1994),* which outlines specifications to assess students' knowledge against the national arts standards. The INTASC Committee thought it important to build on the work already achieved by these two consensus projects.

The Committee's charge was to take INTASC's Core Principles (*Model Standards for Beginning Teacher Licensing and Development: A Resource for State Dialogue*, 1992), which describe good teaching across all subject areas and all grade levels, and translate them into what good teaching looks like in the arts. The Committee was to draft standards that articulate what each beginning classroom teacher and each arts specialist should know and be able to do in order to teach the arts effectively. The Committee chose to use the create/perform/respond framework because it is an outgrowth of both consensus projects and gives a perspective across all four arts disciplines.

This document is organized according to INTASC's 10 Core Principles. First, each Core Principle is presented followed by a paragraph outlining the key implications of that principle for teaching the arts. Second, the key knowledge, skills, and dispositions that are expected of both beginning classroom teachers and arts specialists for that principle are articulated. Following this is a description of the additional knowledge, skills, and dispositions that are expected of arts specialists for that core principle. Examples of how the standards can be reflected in actual classroom practice have been provided throughout the document.

The reader of these standards should keep in mind that while each principle emphasizes a discrete aspect of teaching the arts, teaching and learning are dynamic and interactive processes. Thus, of necessity, the standards overlap and interweave and must be taken as a whole in order to convey a complete picture of the acts of teaching and learning in the arts.

Summary of INTASC's Core Principles

The charge to INTASC's Arts Education Committee was to take INTASC's Core Principles (listed below) and translate what they look like when teaching the arts. This document is organized according to these principles. The summary phrase at the end of each principle below indicates the focus of that principle.

Principle #1: The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he/she teaches and can create learning experiences that make these aspects of subject matter meaningful for students (Subject Matter Knowledge)

Principle #2: The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social, and personal development. (Child Development)

Principle #3: The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners. (Diversity of Learners)

Principle #4: The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills. (Instructional Strategies)

Principle #5: The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation. (Learning Environment)

Principle #6: The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom. (Communication)

Principle #7: The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals. (Planning/Integrated Instruction)

Principle #8: The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner. (Assessment)

Principle #9: The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally. (Self-Reflection/Professional Development)

Principle #10: The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being. (Community Involvement)

Principle #1: The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he/she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

All teachers, classroom teachers and arts specialists, understand that dance, music, theatre, and the visual arts are both process and product and that an understanding of both is essential for effective arts teaching and learning. They understand that the arts consist of the processes of creating, performing, and responding, and that artists employ these processes as they use the components or elements of their arts discipline in various ways to express an idea, theme or emotion. Teachers also understand that art works that result from the artistic processes can be interpreted for meaning and evaluated for quality.

In order to teach the arts effectively, BOTH CLASSROOM TEACHERS AND ARTS SPECIALISTS have the following basic foundational knowledge and skill in all four arts disciplines. They understand:

- HOW the arts are made and interpreted (artistic processes)
- WHY the arts are made (purposes and functions)
- WHEN and WHERE the arts are made or interpreted (historical and cultural contexts)
- WHO makes, responds to, studies, and teaches the arts (roles of individuals)
- WHAT the arts consist of (mediums of expression, components or elements, basic organizing principles, structures, and forms).

HOW the Arts are Made and Interpreted

With regard to HOW the arts are made and interpreted, teachers have a basic understanding of the artistic processes of creating, performing, and responding and are able to engage students in exploring these processes. The definitions of artistic processes used here are those outlined in the National Assessment of Educational Progress' (NAEP) *1997 Arts Education Assessment Framework*:

> Creating is the process of generating original art. Creating involves the artist expressing "unique and personal ideas, feelings, and responses in the form of a visual image, a character, a written or improvised dramatic work, or the composition or improvisation of a piece of music or a dance." (NAEP, p.7)
>
> Performing is the process of presenting a work in dance, music, theatre, and the visual arts. It also refers to exhibiting works of art in the visual arts. During the performing process, the artist is engaged in interpreting the artistic work and must have not only the skills, but also the contextual understanding of both the work and the audience, to

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successfully present the dance, musical composition, play or performance art. This need for contextual understanding is also true for exhibiting in the visual arts (see NAEP, p. 7).

Responding is both the process of artists reflecting on their work and the process of an audience member reacting to a work of art. "[R]esponse is usually a combination of affective, cognitive, and physical behavior ... involv[ing] a level of perceptual or observational skill; a description, analysis or interpretation on the part of the respondent; and sometimes a judgment or evaluation based on criteria..." (NAEP, p. 8).

Teachers are able to engage students in exploring the creating and performing processes in each of the arts disciplines of dance, music, theatre, and visual arts, as described below. They understand that the creative process may be spontaneous or planned. They know how to access arts specialists in their school or district and local resources in the community, including artists, as needed for assistance in designing learning opportunities for students. They are able to choose and evaluate a range of subject matters, symbols, and ideas appropriate to their curricular goals and students' needs.

- In dance, teachers are able to guide students in creating, composing, and improvising simple dances that communicate meaning. They are able to lead groups in planning and performing dances.

  For example, to help students embody the concept of "opposites," the teacher may use word pairs of antonyms that lend themselves to movement (e.g., jagged/smooth, fast/slow, high/low, strong/weak, heavy/light, vertical/horizontal, round/flat). S/he guides students in exploring each word fully with their bodies. S/he then has students compose a dance using one pair of opposites, explaining that the structure for a contrasting dance form is called "AB." Students create a movement phrase or sentence based on the first word, which becomes the "A" section of their dance. They then create a "B" section using the second word, being sure to contrast it to the "A" section in as many ways as possible in space, time, and with dynamic force. Students perform their dances for the class and the class responds by identifying movements that are opposites and the word pair being demonstrated.

- In music, teachers are able to guide students in singing, playing simple classroom instruments, moving to music, creating simple tunes, and listening for structure and meaning in music. Teachers can read and recognize simple melody and rhythm patterns and symbols for dynamics, tempo, and other expressive qualities of music.

  For example, to help students explore the basic elements of music, the teacher may play a recording of a familiar piece of music, such as sections or themes from Rossini's William Tell Overture and have students do one or all of the following:

- *use simple classroom percussion instruments to tap the beat and then the rhythm of the music;*
- *move to the music to understand the concept of tempo (fast/slow);*
- *describe when and how the dynamics (loudness or softness) of the music change;*
- *listen to the first phrase and then the second phrase of a theme and describe how the second phrase changes, focusing on similarities and differences in melody and rhythm patterns;*
- *examine what the melody looks like in written form and discuss the meaning of the different symbols for dynamics and tempo.*

- In theatre, teachers are able to guide students in using their imagination, body, and voice as instruments for dramatic expression to create characters, tell stories, and develop scenarios. They know how to use elements of scenery and costumes to communicate locale and mood. They can also lead groups in planning and performing stories, improvised dramas, and scripted scenes.

  For example, after reading the story Three Billy Goats Gruff, a kindergarten teacher may help students express the story dramatically. S/he guides students in creating the characters of the different goats and the troll by dividing them into small groups and having them practice moving and speaking as they think the characters would. The groups share their ideas with each other and talk about how to make the characterizations more convincing. The teacher and students work together to create a "set" that will illustrate the location of the story. They might use a table with two chairs, one on each side, to create the bridge over which the goats cross. Each small group of students practices acting out the story and then shares their work with the rest of the class. After each presentation, the teacher leads the students in a discussion about what words and actions successfully conveyed the story, and what might be done differently to make it better.

- In the visual arts, teachers are able to guide students to use their perceptive and imaginative abilities to create a range of art works. They are able to use a variety of media (e.g., pencil, paint, clay) and processes (e.g., drawing, painting, sculpture) and to prepare art works for display.

  For example, the teacher may use the story Where the Wild Things Are by Maurice Sendak to inspire elementary students to create a forest of wild things. The teacher guides the class in a discussion of the characteristics of the creatures in the story. The teacher then divides the class into small groups and has each group create an imaginary creature for the class forest, using a variety of media (pencil, paper, paint, glue, etc.) and tools (scissors, staples, etc.). The teacher and students then create an exhibit of their creations. The teacher guides the students in a discussion of how their creatures are alike and different from the creatures in Sendak's story.

With regard to the responding process for all arts disciplines, teachers understand that the arts are expressive forms of communication and that art works can be interpreted for meaning and evaluated for quality. They guide students in reflecting on their own art work during the creating and performing processes, helping them evaluate their artistic choices and make adjustments as needed. They help students become reflective audience members who can experience an art work, find meaning in it, and make and defend their judgments about the art work. Teachers recognize that the arts can be experienced in a variety of formal and informal settings and promote learning opportunities for students in these diverse settings. They understand and communicate to students audience behaviors that are appropriate for the contexts and styles of various art works (e.g., music at a rock concert and music in a symphony hall).

Teachers recognize that in all the arts disciplines, works of art can be experienced in person, or photographed or recorded and later replayed or exhibited (in books, slides, film, video or digitally). They understand that how an art work is experienced may affect the response to the art work. For instance, a photograph of a painting may not capture nuances of color or texture that can be seen in person or a videotape of a live performance may not effectively convey the mood of the audience.

WHY the Arts are Made
WHEN and WHERE the Arts are Made or Interpreted

In addition to understanding HOW the arts are made, teachers also understand WHY, WHEN and WHERE they are made and interpreted. Thus, teachers recognize that the arts serve a variety of purposes and functions in different cultures, times, and contexts and that these purposes and functions often include, but are not limited to, communication of meaning and emotion, self-expression, education, and enjoyment. They understand that works of art reflect their time, place, culture, and social norms. They use specific works of art (e.g., dances, musical compositions, paintings, plays) to facilitate student discussions of contemporary and historical social issues. For example, in a middle school class studying social issues of the 1960's, a teacher may ask students to listen to samples of popular music from the period and describe characteristics of the music and lyrics that reflect the social and political climate of the times. Teachers create learning experiences in the arts that are culturally authentic and that respect cultural diversity.

WHO Makes, Responds to, Studies, and Teaches the Arts

Teachers recognize that within each arts discipline artists can play a wide variety of roles and that creation, performance, and/or exhibition of an art work can be an individual or collaborative process. They are familiar with commonly-recognized roles played by artists such as choreographer and dancer in dance; composer, conductor, performer, and sound engineer in music; actor, designer, director, playwright, and technician in theatre; and animator, architect, curator, graphic designer, multi-media artist, and studio artist in the visual arts. Teachers recognize that in addition to these roles, each arts discipline has its critics, historians, and teachers, and that a key role everyone plays is that of audience member.

WHAT the Arts Consist of

Teachers have an understanding of WHAT the arts consist of and how they are structured. They are able to identify, define, and describe each arts discipline's mediums of expression, components or elements, and basic organizing principles, structures, and forms.

Dance: Teachers understand that dance is the art of movement and that the medium of expression is the human body. They know that dance consists of basic movements and that these movements occur within the contexts of space, time, and force/energy. They can identify and describe the basic elements of dance, including:

- basic movements
  - locomotors - walk, run, hop, jump, leap, skip, slide, and gallop
  - nonlocomotors - bend, twist, stretch, swing, balance, and turn in place
- space - can be general or personal and involves changes in shape, level, direction, and pathway.
- time - the concepts of beat, tempo, accent, duration and pattern in movement.
- force/energy – the dynamic quality of movement that falls along the continua of sharp to smooth, heavy to light, and tension to relaxation.

Teachers understand that the elements of dance can be organized or structured into dances. They know that dances have a beginning, middle, and end, and are relevant to ideas, emotions and issues in history and the current lives of students. They are able to identify choreographic structures (e.g., theme and variation, narrative, call and response) and choreographic tools or principles (e.g., repetition/contrast, pattern, balance, unity/variety). In addition, teachers understand that dance includes a wide range of styles and genres (e.g., ballet, tap, modern, ballroom, flamenco).

Music: Teachers understand that music is the art of sound and that the medium of expression can be the human voice and body (e.g., singing, clapping, stamping), acoustic and electronic instruments, or a variety of other sound media, including computer-generated sounds or everyday objects (e.g., rocks tapped together, a pencil rolled on a desk). Teachers can identify and describe the basic components of music, including:

- pitch - whether a sound is high or low. A melody is a sequence of pitches while harmony is a combination of simultaneous pitches.
- duration - the length of sounds and silences (long/short).
  - rhythm - the pattern of sounds and silences in music.
  - beat - the steady pulse underlying most music.
  - meter - the grouping of beats by accenting specific pulses (e.g., stressing the first of every three pulses is triple meter.)
- tempo - the speed of the beat or music (fast/slow sounds).
- dynamics - whether a sound is loud or soft.

- timbre - tone color, i.e. the sound quality that is unique to each voice and instrument (including electronic and environmental sounds).
- texture - the density of sound (i.e. one sound/part or multiple sounds/parts).

Teachers understand that musicians use these components in various ways and for various purposes to create musical works. They understand the organizing principles of music (e.g., repetition/contrast, tension/release, unity/variety) and are able to identify simple forms in music (e.g., verse/refrain, call and response, rondo, canon, and theme and variation). They know the basic system of symbols used to notate music on a staff, including note values, pitch names, expressive marks, and chord symbols. Teachers understand that music includes a wide range of styles and genres (e.g., opera, blues, rock). They also recognize that music can be used in combination with other arts disciplines, such as film, theatre, and dance.

Theatre: Teachers understand that theatre is the artistic representation of life and that it has several mediums of expression. Playwrights communicate ideas through scripts. Actors interpret dramatic literature using their voices and bodies. Directors, designers, and technicians employ visual, spatial, and auditory elements to create environments for plays. Teachers understand that the traditional components of theatre are:

- story –a series of events usually with a conflict and resolution.
- performer –a person who portrays a character in a story.
- space –the environment in which the theatrical event is performed.
- production elements –scenery, properties, lighting, sound, costumes, makeup, and other devices that enhance the story.
- audience –the people who experience and respond to the theatrical event.

Teachers understand that these components can be combined in informal classroom presentations or more formal theatre productions to create various forms of theatre (e.g., storytelling, creative drama, improvisation, scripted scenes, plays) that may have chronological or non-linear dramatic structures. Teachers know that most dramatic works have conflict and resolution. They understand that theatre includes a wide range of styles and genres (e.g., tragedy, comedy, musical). Teachers also understand that many of the components of theatre are also used in film and electronic media. Likewise, film and electronic media components are often used to enhance traditional theatre productions, and to create new theatrical works of art.

Visual Arts: Teachers recognize that the visual arts include a variety of two-dimensional arts (e.g., drawing, painting, printmaking, photography, electronic media) and three-dimensional arts (e.g., sculpture, crafts). They understand that artists choose what they will use from a variety of materials (e.g., paint, charcoal, pencil, clay, wire, stone) based on the materials' expressive qualities and appropriateness to the creation of a specific work of art. Artists create works of art by using various materials to communicate ideas and beliefs, express human emotions and experiences, or achieve certain design effects.

The elements with which visual artists work are:

- line – a path left by a moving point. Line may be two-dimensional (pencil on paper), three-dimensional (wire or rope), or implied (the edge of a shape or form). *
- shape – two-dimensional areas that have identifiable boundaries.
- form/mass – a three dimensional solid.
- color – the sensation produced by the effect of light of different wavelengths striking the retina of the eye. For example, red and blue are produced by rays of light having different wavelengths. To understand color, one must understand its hue, its value and its intensity.*
- value – the quality of lightness or darkness.
- texture – the quality of a surface (rough, smooth, etc.)
- space – can be two or three-dimensional and interacts with the elements above to give them definition.

Teachers understand that artists create works of art by using these elements in different ways, guided by organizing principles, such as balance, rhythm, unity, contrast, movement, pattern, repetition, etc. In addition, teachers understand that the visual arts include a wide range of styles and genres (e.g., portrait, landscape, abstract).

*Gatto, J. and Proter, A. (1987). *Exploring Visual Design.* Worcester, MA: Davis Publication, Inc., p. 251.

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The following chart summarizes the previously-described *basic foundational knowledge and skill* in all four arts disciplines for the beginning classroom teacher and the beginning arts specialist. Looking across the chart, readers can see where the arts disciplines have commonalties and where they differ. Looking down the chart, readers can see the essential concepts that make up each arts discipline.

Basic Foundational Arts Knowledge and Skills for Beginning Classroom Teachers* and Arts Specialists

		Dance	Music	Theatre	Visual Arts
HOW	Processes	Creating/Performing/Responding • Guide students in creating, composing and improvising simple dances that communicate meaning • Lead groups in planning and performing dances • Guide students in reflecting on their art work and the art work of others	Creating/Performing/Responding • Guide students in singing, playing simple classroom instruments, moving to music, and creating simple tunes, and listening for structure and meaning in music • Read and recognize simple melody and rhythm patterns and symbols for dynamics, tempo, etc. • Guide students in reflecting on their art work and the art work of others	Creating/Performing/Responding • Guide students in using their imagination, body and voice to create characters, tell stories and develop scenarios • Use scenery and costumes to communicate locale and mood • Lead groups in planning and performing stories, improvised drama and scripted scenes • Guide students in reflecting on their art work and the art work of others	Creating/Exhibiting/Responding • Guide students to use their perceptive and imaginative abilities to create art works • Use a variety of media and processes • Prepare art works for display • Guide students in reflecting on their art work and the art work of others
WHY	Purposes and Functions	Communication of meaning and emotion Self-expression Education Enjoyment	Communication of meaning and emotion Self-expression Education Enjoyment	Communication of meaning and emotion Self-expression Education Enjoyment	Communication of meaning and emotion Self-expression Education Enjoyment
WHEN WHERE	Contexts	Time Place Culture Social norms	Time Place Culture Social norms	Time Place Culture Social norms	Time Place Culture Social norms
WHO	Roles	Choreographer, Dancer Audience, Critic, Historian, Teacher	Composer, Conductor, Performer, Sound Engineer Audience, Critic, Historian, Teacher	Actor, Designer, Director, Playwright, Technician Audience, Critic, Historian, Teacher	Animator, Architect, Curator, Graphic Designer, Multi-Media Artist, Studio Artist Audience, Critic, Historian, Teacher
WHAT	Medium of expression	Human body	Human voice and body Acoustic and electronic instruments Other sound sources	Human body and voice Dramatic literature Visual, spatial and auditory elements	Various materials such as Paint, Charcoal, Pencil, Clay, Wire, Stone, Light, Mixed Media, Photography, Digital Imagery, etc.
	Components/ Elements	Basic movements Space, Time, Force/Energy	Pitch, Duration, Tempo, Dynamics, Timbre, Texture	Story, Performer, Space, Production Elements, Audience	Line, Shape, Form/Mass, Color, Value, Texture, Space
	Basic Organizing Principles, Structures, Forms	Choreographic principles: Repetition/Contrast, Unity/Variety, Balance, Pattern, etc. Choreographic structures: Call and Response, Theme and Variation, Narrative, etc.	Principles: Repetition/Contrast, Unity/Variety, Tension/Release, Balance Standard forms: Verse/Refrain, Call and Response, Theme and Variations, Canon, AB, ABA, Rondo (ABACA), etc.	Principles: Conflict and resolution Structures: Chronological, Non-linear Forms: Storytelling, Creative Drama, Improvisation, Scripted Scenes, Plays, etc.	Principles: Repetition, Contrast, Unity, Balance, Pattern, Rhythm, Movement, etc. Forms: 2-dimensional: Drawing, Painting, Photography, Electronic Media, etc. 3-dimensional: Sculpture, Crafts, etc.
	Styles and Genres	Recognition that a wide range of styles and genres exists such as ballet, tap, modern, ballroom, flamenco, etc.	Recognition that a wide range of styles and genres exists such as opera, blues, rock, etc.	Recognition that a wide range of styles and genres exists such as tragedy, comedy, musical, etc.	Recognition that a wide range of styles and genres exists such as portrait, landscape, abstract, etc.

*For the purpose of this document, "beginning classroom teacher" refers to those teachers who teach some or all subjects to students at a particular grade level.

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ADDITIONAL ARTS KNOWLEDGE AND SKILL FOR ARTS SPECIALISTS

Dance, music, theatre, and visual arts specialists have the basic foundational knowledge and skills in ALL of the arts disciplines described on the preceding pages and summarized in the chart on page 14. They are able to see the relationship of one arts discipline to another and can make appropriate and meaningful connections among the arts.

In addition, all arts specialists have a deep and comprehensive knowledge of the content of their respective arts discipline:

- **Arts specialists understand the artistic processes of creating, performing/ exhibiting, and responding as they apply to their arts discipline and are able to actively engage students in these processes. (HOW)**

CREATING AND PERFORMING/EXHIBITING:

Dance Specialists enable students to improvise, compose, and perform dances and use choreographic principles and structures to arrive at multiple solutions to movement assignments, problems or questions. They help students make artistic choices that allow them to communicate their ideas effectively. They understand how to enhance dance performance with technical production elements including scenery, properties, lighting, sound, costumes, make-up, and multi-media installations.

Music Specialists enable students to sing and play a varied repertoire of music in a stylistically appropriate manner with accuracy and expression both alone and in ensembles. They guide them in improvising, composing, and arranging music appropriate to a given style or context. They help students use movement to demonstrate an awareness and understanding of the components and expressive qualities of music. Music specialists also help students use notation and symbols in performing, composing, and analyzing music.

Theatre Specialists engage students in telling stories, improvising and writing scenarios, and acting in informal and formal theatre. In informal theatre, specialists guide students in the process of interpreting stories and other dramatic stimuli through the use of role-playing, dramatizations, and improvisations. For formal theatre productions, they enable students to analyze scripts in order to determine dramatic structure, style, and playwright's intent. They provide opportunities for students to research, act, direct, design, and produce theatre.

Visual Arts Specialists engage students in varied and unique visual art-making experiences including traditional approaches such as drawing, painting, and sculpture, and contemporary approaches such as video, computer-generated imagery, performance art, and environmental design. They enable students to use both traditional and new media, techniques, and technologies within the visual arts, recognizing the unique expressions possible in a range of choices. They encourage students to see connections between their own approaches to art-making and those of other artists. Visual arts specialists understand

that the framing, setting, or installation of works of art are a significant part of the works and can enhance the art work and viewers' responses to the art work. They use a variety of presentation and display methods appropriate to the exhibition space and the media, content, theme or purpose of the art work.

All Arts Specialists in the four arts disciplines expand the limits of their discipline by exploring new points of view and integrating new technology in their teaching. They help students incorporate and integrate aspects of other arts disciplines to create new forms and unique works of art.

RESPONDING:

All Arts Specialists are experienced in various approaches to arts criticism and aesthetics and can describe and analyze the elements in a given work that make it unique, interesting and expressive. They can compare and contrast different approaches to making art in their discipline. They help students establish criteria for making meaningful interpretations and judgments about art works, including their own art work during the creative process as well as when it is completed, and the art works of others. Specialists help students develop a vocabulary with which to respond to art works. They encourage students to make and understand connections between meanings in works of art and meanings in their own lives. They help students develop an appreciation of the arts in the world around them. In addition, specialists guide students in exploring aesthetic and philosophical issues related to their arts discipline.

- **Arts specialists have a thorough grounding in the history and evolution of their arts discipline and therefore understand the contexts in which art works have been created and interpreted and why they were made. (WHY/WHEN/WHERE)**

All Arts Specialists understand that their arts discipline can be approached from a variety of perspectives and viewpoints. They provide learning experiences for students that present their arts discipline in historical, social and cultural contexts. They recognize that the arts and individual artists are cultural forces for reflecting, interpreting, and changing social values. They demonstrate knowledge of a broad range of artists in their field from a variety of cultural backgrounds and historical periods. They can identify specific art works as belonging to particular times, cultures and places. They recognize the value of studying art from popular culture, folk cultures and other cultural groups. Specialists also demonstrate knowledge about contemporary art and are able to identify and compare a variety of styles and artistic movements in their field. They understand how changes in technology have impacted, and are currently impacting, the development of their arts discipline through time and across cultures and apply that knowledge to their teaching practices.

- **Arts specialists are familiar with a wide range of roles of individual artists within their arts discipline. (WHO)**

  All Arts Specialists can define and describe the responsibilities of various roles played by artists in their discipline including those less commonly known, such as a notator in dance, an arranger in music, a producer in theater, or a conservator in visual arts.

- **Arts specialists have a sophisticated understanding of their discipline's media of expression, components or elements, organizing principles, structures, forms, and styles and genres. (WHAT)**

  Dance Specialists understand, use, and combine dance elements and concepts with movement skills and structures to create dances. They understand that in addition to shape, level, direction, and pathway, space has focus and range (size). With regard to time, they have developed rhythmic acuity and have a fundamental knowledge of music that enables them to recognize and use musical forms. They have a discriminating understanding of the qualities of force/energy, such as swing, suspend, sustained, collapse, percussive, and vibratory movement, and effort combinations, such as float, dab, punch, and glide. They facilitate relationships between the dancer and his/her environment including other dancers, the accompaniment, props, and the space in which the dance is performed. Dance specialists use their knowledge of anatomy, kinesiology, exercise physiology, biomechanics, and body therapies to teach placement, alignment, and body articulation to prevent and explain dance injuries. They know and use appropriate dance vocabulary (technical, anatomical, choreographic, aesthetic, and other dance vocabulary such as Labanalysis) and can demonstrate basic dance notation skills.

  Music Specialists are able to read, write, and perform music fluently. They can sing or play an instrument with a high degree of technical and expressive skill. They model music performance skills in the classroom and in rehearsal and can detect errors in student performances. They are able to move in response to music or to illustrate musical elements or events. They can rehearse, accompany and conduct ensembles. Music specialists are also able to identify, describe, analyze, and interpret aural and/or written examples of music from a broad range of historical periods and cultural contexts. They choose appropriate repertoire and materials (e.g., instruments, media) for implementing music instruction.

  Theatre Specialists have experienced the processes of acting, designing, directing, creating technical theatre elements, and playwriting, and know how to foster, guide, and evaluate students' engagement as actors, designers, directors, technicians, and playwrights. They understand anatomy and physiology in a way that enables them to help actors create appropriate vocal and physical qualities. They understand the physics of lighting and sound, the chemistry and physics of color, and basic design principles for creating appropriate technical elements for a performance. Theatre specialists also understand that theatre shares many common components with film and electronic media. They are able to integrate film and electronic media in a variety of instructional and production settings.

Visual Arts Specialists understand and demonstrate competency in numerous processes and techniques of visual art making. They are familiar with a range of traditional and contemporary studio approaches and with traditional and new media, techniques, and technologies. They understand and know how to use the elements and organizing principles of the visual arts in increasingly complex ways to express ideas in works of art. They recognize the varied ways that meaning is communicated in works of art and can articulate how the communication of ideas relates to the media, processes, and techniques used.

All Arts Specialists in the four arts disciplines understand the impact that variation in the use of these components or elements has on an audience and that some artists may choose to ignore organizing principles to create specific effects or to challenge the audience. They can describe how the content and principles of their arts discipline are related to other arts disciplines and other areas of the curriculum. Specialists also demonstrate knowledge of, and can identify and compare, a wide range of styles and genres in their arts discipline.

All arts specialists in the four arts disciplines are able to take their specialized knowledge and develop comprehensive curriculum, instruction, and assessment to help students create, perform, exhibit, study, interpret, and evaluate art works within their arts discipline area. They collaborate with classroom teachers to ensure that educational experiences in their arts discipline reflect best practices in their field.

Principle #2: The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social, and personal development.

Teachers understand the cognitive, social, physical and sensory development of students and keep abreast of current research in these areas. They understand that individual students move through developmental levels at different rates and that they will vary individually within and across developmental areas. Teachers respect these differences. To support student development in all areas, teachers design and implement developmentally-appropriate sequential arts instruction that provides opportunities for students to participate actively in the artistic processes of creating, performing, and responding in all four arts disciplines (dance, music, theatre, and visual arts).

Classroom Teachers and Arts Specialists

Teachers design and implement instructional experiences in the arts that are congruent with and support students' cognitive development. They understand that quality instruction in the arts promotes the development of higher order thinking skills and are able to facilitate development of students' creative and critical thinking skills by posing artistic problems that students will solve through active inquiry and the artistic processes of creating, performing, and responding. Teachers design arts experiences that enable students to explore, test, and refine different creative solutions to artistic problems (create/perform), and to reflect upon, critically analyze, and explain their artistic choices and preferences (respond). They take student's levels of cognitive development into account when designing these learning experiences.

> *For example, a first grade teacher may plan a series of activities to help students learn about and demonstrate through drawing the spatial concepts of near and far. The teacher asks students to look at various objects up close and from far away, guiding them to consider whether the objects look larger or smaller and the differing amount of detail they can see. The teacher then asks students to look at and discuss examples of art works that demonstrate these concepts. Finally, students observe and draw the same object from near and far away, incorporating the concepts they have learned. Recognizing that some children may grasp the concept more readily than others, the teacher works with students individually during the creative process to check and guide their understanding of the concepts. S/he then has students reflect on their finished work.*

Teachers design and implement instructional experiences in the arts that are congruent with and support students' social development. They recognize that arts instruction offers students opportunities to engage actively in group activities that promote the development of important social skills. For instance, teachers facilitate development of the skills of collaboration and respect for others by having students work together to perform a play, create a mural, make music

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in an ensemble, or work with a partner to create a dance. They are sensitive to students' social readiness to participate in certain arts experiences.

Teachers design and implement instructional experiences in the arts that are congruent with and support students' physical development. They are aware of how students develop physically including the progression from large to small muscle development in children. They plan instructional experiences that take physical development into account and are sensitive to any constraints that might hinder students' physical participation in artistic activities.

> *For example, teachers recognize that manual dexterity is required to play certain musical instruments such as the recorder and that dexterity develops at different rates among children. Some third and fourth-grade children may be able to lift fingers independently to play different pitches, while others are not yet able to do so.*

Teachers understand that students vary in their rates of sensory development, which affects their ability to perceive and represent the world visually, aurally, and kinesthetically. For example, teachers know that young children tend to focus on one perceptual element at a time when dancing or listening to music, and that their ability to perceive more than one element simultaneously changes as they mature. Teachers encourage students to use all of their senses to gain information that will allow them to better represent the world through the arts. They design and implement instructional experiences in the arts that give students choices and allow them to use a variety of perceptual abilities. For example, rather than limiting students to giving a traditional book report, the teacher may allow students to select an art form (dance, music, visual art, or a monologue inspired from the text) to present the theme or retell the story of the book.

> *In another example, a middle school teacher may ask students to read a poem out loud to a partner. The poem, which is perceived through the auditory sense, contains descriptive language about feelings or emotions. The teacher has students create a dance demonstrating with their bodies the emotions described in the poem. Their dance is performed to music the students select to amplify the idea of the emotions.*

Arts Specialists

Arts specialists have a sophisticated understanding of how children learn and develop in their respective arts discipline and use this information to frame their expectations for students' abilities, performances, and progress. They design and implement developmentally-appropriate, sequential instruction that supports and facilitates students' artistic development.

> *For example, a theatre specialist would not ask very young students to memorize dialogue and perform a scripted play. Instead, the specialist would allow students to speak in their own words when they dramatize a story they have read. By the time students are in middle school, however, they are able to learn lines written by a playwright and can concentrate on how to use their voices and bodies to create convincing characters.*

Arts specialists facilitate students' artistic development but do not require students to work beyond their physical or emotional level of development. For example, a music specialist would not choose a song for third-grade students that is beyond their pitch (vocal) range, that has sophisticated lyrics beyond their vocabulary, or that is so long it requires students to focus well beyond their normal attention span.

Arts specialists collaborate with classroom teachers and colleagues in other disciplines to design educational experiences in their arts discipline that are artistically appropriate, sensitive to each student's developmental needs, and represent best practices of the field.

> *For example, in a school system that has specialists in each arts discipline, arts specialists and classroom teachers may plan parallel units of study on a period in U.S. history (e.g., Westward Expansion, the Harlem Renaissance, Decade of the Sixties) with the culmination to be an all-school program. Social studies teachers may have students research the major artistic, social, and cultural accomplishments of the period. Language arts teachers may have younger students write simple poems about events from the period and older students write biographies of seminal figures. The theatre specialist may help students explore ways they can dramatically present their poems and their biographies using dialogue, costumes, and other visual and aural elements. The visual arts specialist may help older students design and develop a graphic timeline that visually depicts the contributions and accomplishments of the period. The music specialist may help students understand the musical accomplishments of the period and teach younger students to sing a song appropriate to their abilities (one with a simple melody and repetitive lyrics), while older students learn a more sophisticated song (one with multi-part harmony and more complex lyrics and melody). The dance specialist may have younger students recreate dance steps made popular during that era, while older students research a prominent dancer/choreographer of that time and create a short piece of choreography in the style of that individual.*

Principle #3: The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

Teachers believe that all students can learn the knowledge and skills that make up the arts. They recognize that students experience and learn about the arts in a variety of ways and design learning opportunities that take these differences into account. Teachers continually observe and interact with students to learn more about them as individual learners, particularly their strengths and preferences, and use this information to encourage and facilitate each student's learning in the arts.

Classroom Teachers and Arts Specialists

Teachers understand that students vary in their approaches to learning and creating/performing/responding in the arts and use their knowledge of different learning styles and multiple intelligences to design instruction that uses student strengths as a basis for growth. They know that some students think more concretely and need structure and sequence as they analyze a work of art while others think more abstractly and comprehend images, sound or movement more holistically. Teachers provide arts experiences that address a diversity of learning styles.

Teachers ensure access to the arts curriculum for all by adapting instructional experiences to meet the learning needs of students with special physical, cognitive, psychological, and perceptual needs. They collaborate with special education teachers and arts specialists to design and implement accommodations that meet individual student needs.

> *For example, a classroom teacher is puzzled by a student's inability to explain the meaning of a story she has just read aloud to the class. The teacher consults with the reading specialist, and they determine that while the student can read and correctly pronounce words, she has difficulty comprehending the meaning of the text. The teacher has the class act out scenes from the story, paying particular attention to the sequence of events. The student begins to discover the relationship between the words and movements (symbols) and the ideas (meaning).*

Teachers recognize that students come from an increasingly wide variety of cultures and many have a first language other than English. They understand that all students bring to school their own community and cultural norms and a variety of prior learning experiences. In addition, teachers recognize that students may have varying levels of exposure to the arts. Teachers acknowledge, value, and respect the varying perspectives and life experiences that individual students bring. They incorporate students' experiences and cultural traditions into instruction in authentic ways in order to make appropriate connections between students and the arts curriculum.

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Teachers introduce students to artistic traditions from a wide variety of cultures other than their own. To do this effectively, teachers expand their knowledge of other cultures and work to ensure that they present a culture in an accurate and authentic way.

> *For example, the classroom teacher may design a unit of study on Native Americans that includes the study of homes and shelters. The teacher helps students explore and make models of varied types of Native American shelter: grass and mud homes, adobe homes, teepees, cliff dwellings, etc. They research the diversity in the types of shelter that Native Americans used and then use authentic materials (sticks, cloth, hide, clay, etc.) to build their models. Students study the structures, symbols and designs as well as the materials of various shelters and then report on why they were used by particular tribes or settlements. Through this unit students learn about form, function, and construction techniques for various materials and how they are influenced by the use of indigenous materials.*

Teachers understand that instruction in the arts presents a unique opportunity to celebrate cultural commonalties and diversity. They facilitate a sharing and discussion of the similarities and differences of the art works and traditions of a variety of cultures. They are aware that this interaction can lead to greater cross-cultural understanding.

Arts Specialists

Arts specialists have high expectations for all students in the arts and use strategies to help all students achieve their highest potential. They maintain rigorous standards in the arts for all students within their range of abilities.

> *For example, the dance specialist may create a dance that will enable a student in a wheelchair to participate and whose movements (e.g., gliding chair patterns) become an integral part of the performance. By effectively adapting the dance learning experience, the teacher allows the student to be held to the same performance standards as other students.*

Arts specialists use broad-based knowledge of their arts discipline to adapt arts instruction to the various learning styles and needs of their students. They are able to draw upon a wide variety of strategies, examples, repertoire, and resources to create instructional opportunities that are adapted to diverse learners.

> *To adapt an accompaniment to the needs of individual students, the music specialist may change the key of a song to one in which a specific student can sing, ensure instruments are available that students with disabilities can play, or direct students to the computer-assisted composition program that is most appropriate for their needs.*

In the case of a gifted or talented student, specialists are able to adapt instruction to allow the student to extend his/her skills in a way that is artistically sound and socially responsible (i.e. does

not overshadow other students' performances or disrupt the learning environment of the classroom). They provide opportunities for students who study privately or who have special talent to use their skills in individual and group settings and to enhance the experiences of other students (e.g., accompanist, soloist, tutor).

Arts specialists help students develop a deep understanding of cross-cultural similarities and differences. They design learning experiences that demonstrate that cultural groups may have differing interpretations of artistic concepts and that the same image, sound or movement may have different meaning and significance in various cultures.

> *For example, in preparation for a performance of the story of Cinderella, the theatre specialist may have two seventh-grade classes research the story of Cinderella. During their research, the students discover there are hundreds of cultural variations on the story, including the French folk tale that features a fur slipper rather than a glass one. They also uncover versions from Korea, Appalachia, Egypt, and Zimbabwe. Together the specialist and students decide that each class will take one of the versions, study the cultural setting and symbolism, and dramatize Cinderella's story for the other class.*

As a result of their knowledge of the arts and artistic traditions of a wide variety of cultures, arts specialists are sensitive to cultural mores and issues of authenticity. They cultivate a large network of cultural resources and access these resources to research cultural issues. They are aware of the cultures represented by students in their school and collaborate with classroom teachers to provide relevant learning experiences in the arts that reflect and expand on students' cultural experiences.

> *For example, a choral music teacher may introduce a freedom song from South Africa to students and engage them in a discussion about the history of South Africa to place the song in cultural and social context. Next, the music teacher introduces an African-American spiritual about freedom and invites the students to discuss the cultural and social context of that song. S/he then plays examples of both types of songs and helps the students compare the singing styles. Students are then asked to find and share examples of freedom songs from other cultures or groups or to think of freedoms they find precious and create their own freedom song in their own style.*

Principle #4: The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

Teachers understand that planned sequential arts instruction provides excellent opportunities for students to develop creative and critical thinking skills. Through the arts students learn that problems may have multiple solutions. Teachers help students discover individual or unique solutions to the same problem and guide them through a process of critically evaluating their solutions.

Classroom Teachers and Arts Specialists

Teachers use a variety of strategies to guide students through the artistic processes of creating, performing, and responding. These strategies may include direct instruction, group discussion, cooperative learning, guided practice, independent and collaborative problem-solving, and inquiry-based learning. Teachers vary their roles in the instructional process becoming instructor, facilitator, director, coach, performer, and audience as necessary to serve the purposes of instruction and the needs of students. During instruction, they are flexible and reciprocal, adapting their strategies to student responses, ideas, and needs. They move about the classroom monitoring individual student progress, offering encouragement and feedback, and individualizing instruction as needed. Teachers use an array of instructional strategies as part of a planned sequential instructional program that promotes effective arts learning.

Teachers guide students in developing creative and critical thinking skills by posing problems they will solve through the artistic processes and active inquiry. Teachers present learning experiences in the arts by framing questions, such as "How can we use theatre to solve a school conflict?" or "How can we express a specific emotion visually or through movement?" Teachers encourage students to work individually or in groups to brainstorm questions and possible solutions to questions/problems, to actively investigate possibilities, make choices, reflect upon those choices, and evaluate them. Throughout the entire artistic process, teachers encourage students to reflect upon, refine/rehearse, revise, and improve their work. During this inquiry process, the teacher's role is that of facilitator and coach, encouraging students to take risks, think more deeply, and investigate a wider variety of choices. Teachers recognize that this process produces a number of intermediary arts products and may culminate in a final product. They understand that both process and product are integral to effective arts learning.

Teachers understand that in the arts student learning is the primary goal rather than the production of a perfect work of art. They design and use instructional strategies that foster creative and critical thinking skills and that nurture student exploration and achievement in the arts.

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For example, as part of a unit on American history, a fifth-grade teacher may have students create a mural in the hallway depicting the variety of cultures that have become part of American society. The teacher divides students into groups to research the history and circumstances under which each cultural group came to this country beginning with Native Americans who were already here, progressing through the migrations of Europeans, Africans, Latinos, Asians, and others. The teacher guides students in thinking through the mural process. First, they decide how to represent their ideas visually, how to divide the mural space among student groups, how to create a unifying theme so the mural is visually pleasing, etc. The teacher works through these problems with students in small groups and as a full group. Students negotiate how the whole mural will work, discuss drawing to scale, work through the math processes for working to scale (e.g., measuring the wall, calculating proportions and ratios), do a layout on butcher block paper, etc. In this long-term creative problem-solving project, the process is slow and comprehensive because the goal is learning as well as creating an end product of technical and artistic quality.

Teachers understand that presentation of student work in the arts can take many forms and use a variety of strategies to exhibit student work, such as sharing works in class, organizing art exhibitions, or arranging public performances of dance, music or theatre.

Arts Specialists

Arts specialists use knowledge of their respective arts discipline to design and implement a variety of instructional strategies appropriate for effective arts learning and that engage students in active learning opportunities. They know how to enhance arts learning through the use of a wide variety of instructional materials and resources, such as specialized visual art materials, musical instruments, acting methods, and advanced technologies. Arts specialists assume the roles of artist and instructor, actively modeling and demonstrating artistic processes, techniques, and skills for students.

For example, in the mural example above, the visual arts specialist would bring deeper arts learning to the activity. The specialist might present a series of lessons on how to draw human figures and have students do preliminary sketching prior to painting the mural; discuss with students concepts in art that unify a large painting (e.g., background colors, linear patterns, spatial relationships); discuss different media that students might use to create different visual effects; help students make the best use of space by discussing elements of perspective that influence where figures are placed on the mural and how to create the sense of three-dimensional space.

Arts specialists collaborate with classroom teachers and colleagues in other disciplines to ensure that educational experiences in their arts discipline incorporate an appropriate variety of instructional strategies that reflect best practices in their field. They

work to ensure that instruction includes activities that involve critical and analytical thinking and historical understanding as well as activities that involve creative problem solving and the creation of art works.

> *For example, the middle school music specialist may collaborate with the classroom teacher during a six-week unit on American history focusing on the 1800s. The music specialist may help students learn the songs "Sweet Betsy from Pike," "Clementine," and other folk songs about westward expansion, life on the trail, and the Gold Rush. The classroom teacher may engage students in critical thinking about life on the trail through examining the lyrics of songs. For instance, s/he might help students trace the route of the travelers in "Sweet Betsy from Pike" and guide them in researching the provisions necessary for travel in covered wagons (critical thinking). The music specialist helps students determine the kinds of instruments available to travelers on the trail. S/he assigns small groups the task of learning accompaniments for trail songs. Each group selects appropriate instruments and learns over the six-week period the accompaniment for one song (problem solving). Groups then accompany class singing, which is incorporated in a class presentation about life on the trail (performance).*

Principle #5: The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

Teachers recognize that the arts are a motivational force that contributes in unique ways to the creation of a positive learning environment in which students are actively engaged as participants and audience members. They know how to build on children's instinctive nature to draw, sing, tell stories, and dance as well as their interest in listening to music and stories, and looking at pictures and dances.

Classroom Teachers and Arts Specialists

Teachers create and maintain a positive learning environment conducive to the support of students' personal expression in the arts. They create an atmosphere in which students' opinions, responses, and artistic expressions are respected. They allow students room for creativity and flexibility within the learning goals of the curriculum in order to nurture their expressive tendencies. Teachers challenge students to explore their own questions and answers and do not limit students to answering the teacher's questions or finding the one right answer. They make evaluative comments in a constructive and sensitive manner while a work of art is being created or performed. Teachers create a psychologically and emotionally safe learning environment in which students feel comfortable taking risks, doing solo performances, or assuming roles outside of their realm of experience. For example, before teachers ask students to audition, recite, perform or exhibit in front of other students, they make certain that appropriate preparation has been done to ensure students' acceptance and support of others' efforts. This involves more than simply telling students to behave or be polite but requires creating over time an atmosphere of trust, respect, and consideration for others.

Teachers ensure that students assume responsibility for themselves and one another, and that they work collaboratively as well as independently throughout the arts processes. Teachers understand how social groups function to create and perform works of art and help students work productively and cooperatively toward the completion of a project or performance. They recognize the importance of peer relationships and encourage students to promote one another's learning. Teachers enable students to reflect on their own work and the work of others in a constructive manner.

Teachers use effective classroom management strategies to promote positive relationships and purposeful learning. They inform students of expectations for appropriate behavior before and during arts exercises and teach students how to move around and interact in the classroom while respecting personal and group space. Teachers recognize that instruction in the arts often results in an active, messy, noisy classroom and are able to maintain a controlled, safe learning environment under these conditions. They carefully plan out the logistics of each arts activity and monitor the class during the activity.

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For example, classroom teachers may develop a repertoire of signals and strategies for use during independent student practice, small-group rehearsals, improvisation and composition activities, etc., to manage the learning activity. Strategies may include assigning group monitors to perform various duties (e.g., passing out and collecting scripts or music), establishing a time when everyone will stop what they are doing when they hear the sound of an instrument (e.g., a gong), and developing a pantomime signal that students can imitate, such as tracing arches in the air, that indicates when students should perform a certain function (e.g., get in line).

Teachers create an environment in which students can safely pursue learning in the arts. They know the correct use of equipment and materials and require students to follow safety procedures. They understand how to adapt arts instruction to a variety of venues (e.g., classrooms, stages, art and dance studios, rehearsal halls, gymnasiums) and help students to focus and work safely and efficiently in a particular venue.

Arts Specialists

Arts specialists create a learning environment that allows students to expand their abilities to create and perform works of art. They offer students an arts-rich learning environment with a range of choices and opportunities related to their arts discipline. They have a thorough understanding of safety issues related to instruction in their arts discipline and collaborate with others to ensure that the arts take place in a physically, emotionally, and psychologically safe environment. Specialists understand the emotional and psychological investment and risks involved when students participate in challenging arts experiences and know how and when to provide students with appropriate support.

Arts specialists have a repertoire of effective classroom management strategies related to their arts discipline to get students focused quickly on task. They know strategies for getting materials set up and put away quickly, for getting students to quietly and efficiently move their desks to create an appropriate environment for arts-learning tasks, and for engaging students in appropriate warm-up or preparation exercises. They collaborate with the classroom teacher to incorporate effective classroom management strategies into arts instruction.

For example, the music specialist may collaborate with the kindergarten and first-grade teachers to construct and assemble music learning centers in their classrooms. They find the best placement for centers in each room (e.g., where sound created in one center provides minimum interference to those working in another center). They discuss management issues for center use (e.g., limiting the number of students per center; modeling how to use equipment, manipulatives, or instruments in the center) and they make adjustments as students use the center.

Principle #6: The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

Teachers are able to communicate effectively both verbally and nonverbally with students. Because they understand that the arts are fundamentally a means of communication and that art works may be interpreted in many ways, they promote communication that is open to a variety of viewpoints. Teachers observe, listen, and communicate with students in ways that encourage continued exploration in the arts.

Classroom Teachers and Arts Specialists

Teachers use their understanding of basic communication theory and techniques to foster effective communication, both verbal and nonverbal, with students. For example, with regard to verbal communication, teachers might familiarize themselves with the meaning of current slang so that they do not use words inappropriately in class or misinterpret a student's remark. With regard to nonverbal communication, teachers understand that their use of nonverbal clues can promote or hinder a student's participation in learning experiences and therefore monitor their use of eye contact, facial expressions, gesture, posture, distance, and stance in the same way they carefully monitor their use of words and the tone of their voice. They demonstrate sensitivity to cultural and gender differences in both verbal and nonverbal communications. For example, teachers understand that in some cultures it is disrespectful for a person to maintain direct eye contact with another and that a downcast gaze may not indicate disinterest or lack of respect.

Teachers foster active inquiry by engaging students in the analysis of art works. They ask students probing questions in order to assist them in finding meaning in art works. They help students speculate individually and collectively about possible artistic intent. They encourage students to identify contexts in which art works were created in order to help them develop and support personal judgments about works of art. Teachers understand that a specific art work can be interpreted in multiple ways and therefore they develop a culture in the classroom that respects various viewpoints and promotes effective interaction and collaboration. Teachers check students' understanding by asking appropriate questions.

Teachers use technology appropriately to support, enhance, and supplement instruction in the arts. They understand that technology is not a substitute for instruction but a tool to be used as part of a well-planned lesson that has an arts-specific learning goal.

For example, teachers may use a museum exhibition on the web or a CD-ROM of famous paintings to illustrate a style of painting their students are

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studying. Teachers might also set up an e-mail network of Internet buddies so that students studying the same art works can share ideas and insights.

Arts Specialists

Arts specialists have a clear understanding of how their arts discipline communicates ideas and feelings. Their experience with a broad and varied repertoire of art works in their discipline enables them to employ a variety of communication techniques to promote historical, critical and aesthetic inquiry. They use their sophisticated knowledge of their arts discipline to construct questions that allow students to think more deeply about the arts. They also use metaphors, analogies and stories to promote a richer understanding of the meaning and value of art works.

For example, a music specialist may engage students in discussing the concept of interpretation in music performance by playing two different performances of the same work (e.g., the song "Over the Rainbow"-- one by Judy Garland and one by Patti LaBelle). The specialist helps students research contextual information about each recording and biographical information about each performer. Students listen to the recordings again and compare the performances both verbally and in writing. Finally, the specialist guides small groups of students as they develop and perform their own interpretations of the song. Alternatively, students are asked to find two different recordings of another song, share them with the class, and analyze and describe the differences in the interpretations of the song and why they might be different.

Arts specialists are knowledgeable about a broad range of computer software and technologies specific to their arts discipline and use this knowledge to enrich student learning in the arts.

For example, the dance specialist may illustrate dance concepts for students by using computer software that allows dances to be composed and then performed on the screen by animated dance figures; the theatre specialist may use computerized light boards that enable students to easily experiment with lighting design for a theatre production; the visual arts specialist might have students use computer software as a tool for creating, manipulating, and storing works of art; and the music specialist might have students use Midi and electric keyboards to help them in composing and arranging their own music.

Principle #7: The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

Teachers recognize that the arts have specific content that consists of processes, skills and knowledge that can be taught. They are familiar with their state and local K-12 student standards in the arts, which outline this content. Using their knowledge of the arts, their students, the community context, and curriculum goals, teachers plan sequential and developmentally-appropriate arts instruction, including short and long-range instructional plans, that they revise based on students' needs. Teachers collaborate with arts specialists and other local resources, when available, to plan and implement appropriate arts instruction.

Classroom Teachers and Arts Specialists

Teachers use their knowledge of the arts, curriculum development, student development and learning theory to plan arts instruction that meets standards-based curricular goals. They understand that effective planning involves identifying both short-term and long-range objectives based on curricular goals. They design long-range plans that are made up of a sequential series of short-term objectives. Using these short-term objectives, they plan individual lessons and units of study that focus on what students should know and be able to do in the arts as they work toward the long-term goal. While recognizing the importance of following the sequential plan, teachers are also flexible and willing to adapt or depart from the plan to take advantage of unanticipated student learning opportunities.

Teachers take contextual considerations (e.g., student interests and needs, community resources) into account in order to plan instruction that connects curricular goals to student life experiences and make learning relevant. Teachers understand that children naturally sing, dance, draw, and make believe prior to beginning their formal education and that they bring with them to school a variety of knowledge and experience in the arts. They plan instruction that takes into account students' prior arts knowledge and experience and that links new ideas and experiences to what students already know.

> *For example, students may come to school already having played with clay and being able to roll it, mold it, and make simple figures. The teacher works with students to build on their natural ability and previous experience with clay by introducing them to processes, such as coil building and slab construction that will allow them to create more sophisticated shapes.*

In addition, teachers plan arts instruction that is connected to students' community and cultural contexts. They take into account students' cultural backgrounds and community resources, such as upcoming performances, festivals, exhibitions or other arts events to plan instruction that connects learning meaningfully with these arts experiences.

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For example, in a school district with a large Mexican community, the classroom teacher may invite a local mariachi group to perform for students and to share information about mariachi music. S/he follows up by having students research the instruments in the mariachi ensemble and elements of mariachi music. As a culminating activity, the teacher helps students learn a mariachi song and a dance performed with mariachi music.

Teachers plan instruction that appropriately connects the fundamental concepts and principles of all four arts disciplines with each other and with other subject areas. They understand that effective interdisciplinary instruction allows students to make meaningful connections across the curriculum. To do this effectively, teachers consult a variety of appropriate resources when planning arts instruction. This may include collaborating with arts specialists, artists, arts organizations, or other community resources or consulting reference works or other resources on the Internet. They select instructional materials based on criteria that meet their long and short-range goals and adjust their plans to include any new resources they discover.

For example, in a unit on the Industrial Revolution, the classroom teacher might collaborate with the visual arts specialist to assemble a group of paintings that represent agrarian and industrial occupations. The specialist brings knowledge of a repertoire of art works, their historical contexts, and how they reflect and/or shaped their time period. The classroom teacher brings knowledge of general history (Industrial Revolution) and the writing skills to be developed. The teacher may have students first research the types of mechanized inventions of the time period and their cultural impact, and then have them examine the art works and write about the artist's perspective on this impact as reflected in the art work.

Teachers keep abreast of legal issues related to arts education in order to inform their planning process. They know that there are school, district, state, and federal policies with regard to intellectual property rights that they must follow and they know how to seek information about these policies. They know when they must have permission to use copyrighted material and when to pay royalties for performance rights. In designing learning experiences for students that involve web-based activities, they know how to advise students regarding issues of appropriation and piracy on the Internet.

Arts Specialists

Arts specialists have detailed knowledge of national, state, and local arts standards and curricula that guides their instructional planning. They use these standards to reflect upon and evaluate their planning practices. They understand the appropriate scope and sequence in which their arts discipline is learned, can anticipate the challenges students may experience, and plan instruction accordingly. They have a wide network of resources, artists, and other contacts in their arts discipline to draw upon and collaborate with to plan a variety of arts experiences for students inside and outside the classroom. They provide instructional leadership in the arts in their school,

working with classroom teachers and colleagues in other subject areas to facilitate collaborative learning in and through the arts that reflects best practices in the arts.

> *For example, in a middle school where teachers work in teams, the arts specialists may work with several teams of teachers to integrate the arts into their plans for long-term theme-based projects. If a seventh-grade class is doing a unit on weather, the arts specialists may guide the team in selecting visual artworks, music selections, and drama and dance excerpts that reflect the effects/impact that weather can have on a community (e.g., Vivaldi's orchestral piece "The Four Seasons," a Winslow Homer painting showing a fishing boat during a storm, rain dances, the depiction of a tornado in the film "The Wizard of Oz"). The arts specialists assist teachers by providing information about these works so that a meaningful link between the social studies and science curriculum can be made to the arts curricula.*

Arts specialists collaborate with classroom teachers to ensure that the curriculum and long-range plan of the specialist relates to the curriculum and long-range plan of the classroom teacher. By ensuring a parallel between the arts and general curriculum, teachers enable students to make meaningful connections across the curriculum.

Principle #8: The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.

Teachers understand that the arts, like other disciplines, have standards-based concepts and skills, including the arts processes of creating, performing, and responding, that can be assessed. They understand that the arts involve informal and formal types of assessment that range from ongoing coaching and feedback, to portfolios, exhibitions, and performances that involve audiences and critics.

Classroom Teachers and Arts Specialists

Teachers know how to select, construct, use and refine formal and informal assessment strategies and instruments that assess students' knowledge and processes of the arts. They understand the purposes, strengths, and limitations of various formal and informal assessment techniques and align assessment with instructional goals. They use a variety of assessment techniques to gain information about students as learners, to evaluate their performance and progress, and to provide timely feedback to them regarding their knowledge and skills in the arts. In addition, teachers also use assessment information to reflect on and modify their teaching strategies. Examples of assessment techniques include observation, teacher-developed assessments, peer assessment, self-assessment, and student reflection and may take the form of portfolios, exhibitions, performances, or ongoing coaching and feedback.

> *For example, to assess students' abilities to keep a steady beat, the classroom teacher may play a recording of music with a strong, steady beat and have students tap the beat using a simple motion of their choice. The teacher then plays other recordings illustrating a variety of different tempos and observes each student to ascertain whether he or she can sustain the beat-keeping motion. Based on these observations, the teacher chooses to review steady beat motions in the next lesson or moves on to activities comparing the beat and rhythm of the melody.*

Teachers understand that evidence of student learning in the arts can take many forms and maintain accurate records of student work. Documentation of student work in the arts should illustrate students' creative processes and their progress over time. Records might include research notes, journal entries, preliminary sketches and drafts, working video clips, a narrative reflection of how peer and teacher feedback was used to revise the work, portfolios of actual work and artifacts, reproductions of work (e.g., videotapes, audiotapes, slides, photographs, and CDs), or some system of codification (e.g., grades, rubrics). Teachers communicate student progress in a timely and appropriate manner and do not limit communication to marks or grades but include oral or written feedback.

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Teachers know that a variety of assessments are necessary to obtain a full understanding of a student's abilities in the arts. They know how to interpret assessment results and how to use this information to inform their teaching. They understand issues such as validity, reliability, and bias as they relate to interpreting assessment results.

Teachers know how to adapt assessments so that all students have an opportunity to demonstrate what they know and can do in the arts. They collaborate with the special education teacher, the arts specialist, and others to design and/or incorporate accommodations and alternate assessments into the ongoing assessment of students with disabilities when appropriate.

Arts Specialists

Arts specialists recognize that students perform at different levels of accomplishment in the arts. They develop assessment strategies that identify students' strengths and needs in particular skill areas and use this information to design instructional strategies that are developmentally appropriate, facilitate skill acquisition, and encourage students' artistic efforts.

> *For example, the theatre specialist may have students deliver monologues in a theatre environment (space) to determine the level of their delivery skills (e.g., ability to project, clarity of enunciation). Based on these individual assessments, the specialist develops breathing and articulation exercises for each student to help him or her address specific needs.*

Arts specialists have a thorough knowledge of assessment techniques and tools that are available for their respective arts discipline. They use this knowledge, as well as their knowledge of local, state, and national arts assessment models, to design and implement effective assessments for arts instruction at the school and district level. They share this knowledge with classroom teachers and collaborate with them to develop strategies for informal and formal assessments in the arts. They work with the classroom teacher to develop criteria for assessing student work in the arts and model how to provide appropriate oral and written feedback to students about their work.

> *For example, the dance specialist may collaborate with the classroom teacher to develop criteria for assessing student performances of a simple folk dance. Criteria might include: Focus (how well the student maintains focus on the dance during the performance), Accuracy (how well the student replicates the dance), and Performance Quality (how well the student presents the style of the dance, using energy and commitment to the movement). The dance specialist and classroom teacher work with students to create a simple rubric around these three criteria. Teachers and students then use the rubric to assess dance quality and provide specific feedback to students about how they might improve.*

Principle #9: The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.

Teachers understand that reflection is essential for designing, monitoring, and adapting their instruction in the arts and as a means for gauging their own professional growth. They seek out feedback regarding the effectiveness of their instructional choices and practices and professional opportunities to improve their teaching of the arts.

Classroom Teachers and Arts Specialists

Teachers use a variety of strategies to reflect upon themselves (their personal histories, belief systems, biases) and their teaching practices in order to enhance student learning in the arts. These strategies may include classroom observation, journal writing, videotapes, and consulting with colleagues. They continually monitor their instructional effectiveness and adjust their instructional practices based on students' needs and feedback. They reflect on their expectations of performance for all students and the influence of those expectations on the instruction they provide. They share lesson plans, instructional strategies, and student work in the arts with colleagues to gain insight into their own teaching practice and to identify personal and professional development goals.

> *For example, several teachers may meet periodically to discuss their curriculum, instruction, and assessment methodologies. After listening to a teacher explain a somewhat successful arts lesson s/he taught, colleagues discuss the lesson asking probing questions that enable the teacher to understand why several students performed quite differently than expected. Alternatively, teachers may videotape themselves teaching the arts, and either alone or with colleagues, review the video and analyze their teaching. They repeat this exercise periodically so that previous lessons can be compared to later ones to see if improvements have been made in teaching techniques.*

Teachers pursue professional opportunities and resources, including current information and research on best practices in the arts, to support their development as a learner and teacher of the arts. For example, they are aware that national, state, and local arts education organizations offer a wide array of professional development opportunities for teachers in the arts; that colleges and universities provide continuing education opportunities as well as advanced degree programs in the arts; that cultural institutions, such as museums, symphonies, dance, theatre, and opera companies offer educational resources and workshops; and that visiting artists can provide meaningful, collaborative planning and on-site learning experiences for teachers as well as students. Teachers in rural or other areas where professional opportunities and resources are limited seek other avenues for professional development in the arts, such as on-line courses,

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web sites, listserves, computer software or CDs. They verify that these sources provide quality arts education information that represents best practices in the field.

Arts Specialists

Arts specialists, both individually and with colleagues, reflect on their teaching and its effects on student learning in the arts. They use their reflections, other feedback (including student performance), and their research and study of best practice to examine their assumptions about how to teach their arts discipline effectively and how to improve their practice. They are open to a variety of approaches to teaching and learning about the arts. Arts specialists also collaborate with classroom teachers and colleagues in other disciplines to facilitate reflective practice sessions about student work in the arts and to model arts lessons.

Arts specialists recognize their professional responsibilities by participating in professional arts and education organizations and contributing to the profession (e.g., presenting at state and/or national conferences). They network with colleagues and engage in professional development by attending conferences and taking courses. They keep abreast of the professional literature and research in the field of arts education generally and their own arts discipline specifically and ground their practices in the research literature. They keep current regarding new technology and how it is impacting arts education generally and their arts discipline specifically.

For example, arts specialists may use the Internet as a tool for keeping current on new teaching approaches and techniques in their field. They may monitor current technology used in their discipline by: joining a listserve that specializes in integrating technology in their discipline; exploring websites that describe the latest products and materials available to teachers, including lesson plans and activities for students at all levels of abilities and various culture; and conducting periodic Internet searches to find new sources of information and professional development opportunities. In addition, specialists make contributions to their field and the professional development of others by adding their own teaching strategies, lesson plans, and action research to the growing body of arts education materials and research available on the web.

Principle #10: The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being.

Teachers recognize that the arts are an integral part of the larger community life and that their school colleagues, parents and families* of students, and others may be involved with the arts in either a vocational or an avocational manner. They recognize that the school and community offer a variety of resources to enrich and support arts programs in the schools and collaborate with others to use these resources to promote arts learning for students.

Classroom Teachers and Arts Specialists

Teachers collaborate formally and informally with other teachers, arts specialists, arts supervisors, and curriculum leaders to develop and implement a meaningful curriculum that makes connections among the arts and other subjects. Such planning may occur one-on-one, with other colleagues in grade level or subject area team meetings, or in the broader context of school-wide curriculum development.

Teachers collaborate with arts specialists, when available, or others in the community to identify and use community resources, including local artists and arts agencies, to foster student learning in the arts. They organize field trips to take students to museums and galleries, theatres, concerts, dance performances, and festivals to experience the arts firsthand.

> *For example, classroom teachers may collaborate with the visual arts specialist and local museum educator to identify museums and art exhibitions that connect with a unit of instruction they are planning to teach. Together, they determine what instructional packets and related materials might be available and how to use them effectively in the classroom. The arts specialist may also design pre- and post-museum activities for students to maximize their arts learning.*

Teachers work to involve parents and families in the arts learning of their children. They recognize that inviting families into the school for student performances and exhibitions is an effective way of stimulating family support for and involvement in the education of their children. In addition, teachers create opportunities for parents and family members to share their artistic expertise and experiences with students. They invite individuals into the classroom to exhibit, perform, and discuss their involvement in the arts. Teachers also seek family volunteers to assist the teacher in arts instruction in the classroom and in accessing community arts and cultural resources.

*Families are defined in this document to include extended family members, guardians, and caregivers.

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Arts Specialists

Arts specialists collaborate with other teachers and colleagues to develop integrated instruction that maintains the integrity of each arts discipline. They understand that the focus of integrated instruction is on arts learning as well as learning in other arts disciplines or other subject areas.

> *A secondary school music specialist who is preparing students to attend a local opera production may invite the theatre specialist to collaborate in a unit focused on learning the principles of blocking and stage design. The specialist consults with a history teacher to prepare lessons on the historical context of the opera plot as well as the era in which it was written. After attending the opera, students prepare individual or small-group presentations in which they share their critical assessment of the music, the staging, and the historical accuracy of the performance.*

Arts specialists advocate in their school and the larger school community for the arts as an essential part of the core curriculum and as a means to increase student well-being and achievement. They communicate with school leaders to help them understand the importance of the arts and to ensure that the arts are adequately funded in their school districts. They seek additional support for arts programming through grant opportunities from businesses and funding agencies.

> *For example, a visual arts specialist may work with the principal to develop a school-wide professional development day in the local museum. Objects in the museum collection would be used to help all teachers understand how the visual image can be used in teaching art as well as other subjects. Specific learning activities would be developed to engage the teachers in selecting works from the collection to teach specific concepts in the curriculum.*

Arts specialists organize exhibitions and performances within the school and in the larger community. They work with local parent-teacher organizations and community and cultural organizations to bring artists and performers into the school. They collaborate with institutions of higher education, museums, arts organizations, businesses, and artists to access the learning opportunities in the arts they may offer.

> *For example, arts specialists may collaborate with the local university to arrange for students to attend rehearsals, performances or art exhibitions at the university; to interact with university students who are performers, musicians, dancers or studio artists; or to attend arts clinics taught by university professors.*

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INTASC Arts Education Standards

Questionnaire

Please return completed questionnaires to: **Kathleen Paliokas, Assistant Director**
INTASC Arts Education Standards
Council of Chief State School Officers
One Massachusetts Avenue, NW, Suite 700
Washington DC 20001-1431

Name: _____

Organization: _____

Address: _____

_____

Phone: _____ **E-Mail Address:** _____

Please check your primary occupation:

- General Education Teacher
  - _____ Early Childhood
  - _____ Primary Grades
  - _____ Middle/Intermediate/Jr High
  - _____ High School

- Arts Specialist
  Specify Area:_____
  - _____ Early Childhood
  - _____ Primary Grades
  - _____ Middle/Intermediate/Jr High
  - _____ High School

- School Administrator
  - _____ Early Childhood
  - _____ Primary Grades
  - _____ Middle/Intermediate/Jr High
  - _____ High School

- Professional Organization Staff
  Specify Organization: _____
  _____
  ____ Arts Education Yes ___ No____
  ____Other Discipline or Area _____
  (specify)_____

- State Education Department Staff
  Specify State:_____
  - _____ Arts Education Staff
  - _____ Program Approval/Accreditation
  - _____ Teacher Licensing
  - _____ Professional Development Staff
  - _____ Other State Education Staff

- Higher Education
  - _____ Teacher Education Faculty
    (specify)_____
  - _____ Art Faculty
    (specify)_____
  - _____ Arts & Science Faculty
    (specify)_____
  - _____ Other Higher Education Faculty
    (specify)_____
  - _____ Higher Education Administrator

- Other Occupation (specify)
  _____
  _____
  _____

Please evaluate each principle or statement below by circling the appropriate value.

Principle #1: The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he/she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

All teachers, classroom teachers and arts specialists, understand that dance, music, theatre, and the visual arts are both process and product and that an understanding of both is essential for effective arts teaching and learning. They understand that the arts consist of the processes of creating, performing and responding, and that artists employ these processes as they use the components or elements of their arts discipline in various ways to express an idea, theme or emotion. Teachers also understand that art works that result from the artistic processes can be interpreted for meaning and evaluated for quality.

When teaching the arts, how important is it for the beginning teacher to understand the following:

CLASSROOM TEACHER:

Basic knowledge and skill across all four arts disciplines, including	no opinion	not at all				very important
Processes of creating, performing and responding	0	1	2	3	4	5
Purposes and functions of the arts	0	1	2	3	4	5
Contexts of the arts	0	1	2	3	4	5
Roles of individuals in the arts	0	1	2	3	4	5
Media of expression for each arts discipline	0	1	2	3	4	5
Components or elements of each arts discipline	0	1	2	3	4	5
Basic organizing principles, structures and forms of each arts discipline	0	1	2	3	4	5
Recognition that a wide range of styles and genres exist in each arts discipline	0	1	2	3	4	5

ARTS SPECIALIST:

	no opinion	not at all				very important
Basic knowledge and skill across all four arts disciplines like classroom teacher	0	1	2	3	4	5
In their own arts discipline:						
Deep and comprehensive knowledge of creating, performing, responding	0	1	2	3	4	5
Thorough grounding in history, evolution, purposes, and social/cultural contexts	0	1	2	3	4	5
Knowledge of wide range of roles of artists	0	1	2	3	4	5
Sophisticated understanding of arts discipline's:						
Components or elements	0	1	2	3	4	5
Organizing principles, structures	0	1	2	3	4	5
and forms	0	1	2	3	4	5
Wide range of styles and genres	0	1	2	3	4	5

Overall how well do Principle #1 and its elaboration on pages 7-18 capture the aspects of performance you feel are important for the beginning teacher?

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

Overall how important is Principle #1 for responsible practice as a beginning teacher?

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #1?

no opinion	not at all				very well
0	1	2	3	4	5

Principle #2: The teacher understands how children learn and develop, and can provide learning opportunities that support the intellectual, social and personal development of each learner.

Teachers understand the cognitive, social, physical and sensory development of students and keep abreast of current research in these areas. They understand that individual students move through developmental levels at different rates and that they will vary individually within and across developmental areas. Teachers respect these differences. To support student development in all areas, teachers design and implement developmentally-appropriate sequential arts instruction that provides opportunities for students to participate actively in the artistic processes of creating, performing, and responding in all four arts disciplines (dance, music, theatre, and visual arts).

How well does the statement of Principle #2 and its elaboration on pages 19-21 capture the aspects of performance you feel are important for the:

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

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ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #2 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #2?

no opinion	not at all				very well
0	1	2	3	4	5

Principle #3: The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

Teachers believe that all students can learn the knowledge and skills that make up the arts. They recognize that students experience and learn about the arts in a variety of ways and design learning opportunities that take these differences into account. Teachers continually observe and interact with students to learn more about them as individual learners, particularly their strengths and preferences, and use this information to encourage and facilitate each student's learning in the arts.

How well does the statement of Principle #3 and its elaboration on pages 22-24 capture the aspects of performance you feel are important for the:

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #3 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #3?

no opinion	not at all				very well
0	1	2	3	4	5

Principle #4: The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

Teachers understand that planned sequential arts instruction provides excellent opportunities for students to develop creative and critical thinking skills. Through the arts students learn that problems may have multiple solutions. Teachers help students discover individual or unique solutions to the same problem and guide them through a process of critically evaluating their solutions.

How well does the statement of Principle #4 and its elaboration on pages 25-27 capture the aspects of performance you feel are important for the:

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #4 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #4?

no opinion	not at all				very well
0	1	2	3	4	5

Principle #5: The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

Teachers recognize that the arts are a motivational force that contributes in unique ways to the creation of a positive learning environment in which students are actively engaged as participants and audience members. They know how to build on children's instinctive nature to draw, sing, tell stories, and dance as well as their interest in listening to music and stories, and looking at pictures and dances.

How well does the statement of Principle #5 and its elaboration on pages 28-29 capture the aspects of performance you feel are important for the:

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #5 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #5?

no opinion	not at all				very well
0	1	2	3	4	5

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Principle #6: The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

Teachers are able to communicate effectively both verbally and nonverbally with students. Because they understand that the arts are fundamentally a means of communication and that art works may be interpreted in many ways, they promote communication that is open to a variety of viewpoints. Teachers observe, listen, and communicate with students in ways that encourage continued exploration in the arts.

How well does the statement of Principle #6 and its elaboration on pages 30-31 capture the aspects of performance you feel are important for the:

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #6 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #6?

no opinion	not at all				very well
0	1	2	3	4	5

Principle #7: The teacher plans instruction based upon knowledge of subject matter, students, the community and curriculum goals.

Teachers recognize that the arts have specific content that consists of processes, skills and knowledge that can be taught. They are familiar with their state and local K-12 student standards in the arts, which outline this content. Using their knowledge of the arts, their students, the community context, and curriculum goals, teachers plan sequential and developmentally-appropriate arts instruction, including short and long-range instructional plans, that they revise based on students' needs. Teachers collaborate with arts specialists and other local resources, when available, to plan and implement appropriate arts instruction.

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How well does the statement of Principle #7 and its elaboration on pages 32-34 capture the aspects of performance you feel are important for the:

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #7 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #7?

no opinion	not at all				very well
0	1	2	3	4	5

Principle #8: The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.

Teachers understand that the arts, like other disciplines, have standards-based concepts and skills, including the arts processes of creating, performing and responding, that can be assessed. They understand that the arts involve informal and formal types of assessment that range from ongoing coaching and feedback, to portfolios, exhibitions, and performances that involve audiences and critics.

How well does the statement of Principle #8 and its elaboration on pages 35-36 capture the aspects of performance you feel are important for the

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

BEST COPY AVAILABLE

How important is Principle #8 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #8?

no opinion	not at all				very well
0	1	2	3	4	5

.....

Principle #9: The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.

Teachers understand that reflection is essential for designing, monitoring, and adapting their instruction in the arts and as a means for gauging their own professional growth. They seek out feedback regarding the effectiveness of their instructional choices and practices and professional opportunities to improve their teaching of the arts.

How well does the statement of Principle #9 and its elaboration on pages 37-38 capture the aspects of performance you feel are important for the:

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #9 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

BEST COPY AVAILABLE

How well did the examples illustrate the aspects of performance elaborated in Principle #9?

no opinion	not at all				very well
0	1	2	3	4	5

Principle #10: The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well being.

Teachers recognize that the arts are an integral part of the larger community life and that their school colleagues, parents and families of students, and others may be involved with the arts in either a vocational or an avocational manner. They recognize that the school and community offer a variety of resources to enrich and support arts programs in the schools and collaborate with others to use these resources to promote arts learning for students.

How well does the statement of Principle #10 and its elaboration on pages 39-40 capture the aspects of performance you feel are important for the

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How important is Principle #10 for responsible practice as a beginning

CLASSROOM TEACHER?

no opinion	not at all				very well
0	1	2	3	4	5

ARTS SPECIALIST?

no opinion	not at all				very well
0	1	2	3	4	5

How well did the examples illustrate the aspects of performance elaborated in Principle #10?

no opinion	not at all				very well
0	1	2	3	4	5

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Please evaluate the arts standards as a whole by commenting on the following issues:

1. Do the principles identify the abilities that enable beginning teachers to help students meet new, more rigorous standards for arts learning and performance?

2. Do the principles capture all of the important aspects of arts teaching? What, if any, important aspects have been omitted?

3. What changes would have to occur in the education of teachers to meet these principles?

4. What changes would have to occur in teacher licensing/assessment to meet these principles?

5. What changes would have to occur in schools for teachers to be able to demonstrate the capabilities identified by these principles?

Please Write Additional Comments Here

Name _____

Organization _____

Address _____

City, State, Zip _____

Phone _____ **Fax** _____

E-Mail Address _____

Please return with comments and suggestions to:

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Interstate New Teachers Assessment and Support Consortium
Council of Chief State School Officers
One Massachusetts Avenue, NW, Suite 700
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